FASHION'S DOMINANT NOTE.

Stylish Effects with Transparent Materials and Lots of Ribbon.

For the Pavorite Material Used in Evening lowns, While Tulie and Chiffen Are Also Used-Old Silk and Satin Dresses of Service no the Foundation of New Costumes-Colored Velvet Ribbons a Striking Feature of the Decoration-Contrasts of Shades One of the Senson's Fancies-Violet a Fashionable Color-Shape of the Blouce, Sleeves, and Skirt-Trains in Fashion Again-Some Models of the New Fashions in Evening Frecks

As the season advances, and visions of winter estivities begin to assume some definite form in the feminine mind, the affairs of fashion develop very rapidly, especially in the department of gowns for distinctive occasions. Evening dress has blossomed out in the most gorgeons colors, with pienty of glowing pink and brilliant contrast with the paler tints usually so much favored for evening wear.



The dominant note of fashion in this branch of dress seems to be the transparent materials used over silk either for the whole gown or for only the bodice and sleeves. Net in black, white, cream, and colors rather has the lead; but tulle and chiffon are both employed, as is elegant lace worked around the pattern with gold thread. Lovely cream lace skirts, all shaped and finished ready for use, can be bought in the shops, and also black net skirts, trimmed the entire length with inch-wide plaitings of black chiffon alternated with a coil pattern in fine black silk braid. Dotted and patterned nets are worn, and one of the latest fancies in net shows chenille dots, in large and small sizes, clustered together. This nes in a variety of colors and makes up very effectively. It is also used for guimpe necks and



Old silk and satin gowns can be utilized very nicely for the foundation dress, and a pretty way to freshen up their appearance is to sew rows of inch-wide satin or velvet ribbon in groups of three or four rows, beginning just beow the hips. With one group at the bottom there can be three or four. For example, a white silk gown is trimmed with rows of red satin ribbon matching the chenille dots in the cream white net, which is the outside dress. Colored velvet ribbons are a striking feature of the decoration of evening gowns this season, and, from a fashionable point of view, you can make no mistake if you invest in gauzy material of any color you fancy and trim it with rows and rows of velvet ribbon to match around the skirt from wai+t to the hem, and around and around the bodice as well. Narrow ruffles of gauze or lace may be alternated with the groups of parrow ribbon or may be used to trim the bottom only, with the rows of ribbon above. The num-ber of yards employed seems to be limited only

by the amount you can afford to buy. Narrow ruffles of net, edged with satin or velvet baby ribbon, trim some of the simple net gowns, while others are elaborately embroidered with silk, fine cord, and spangles. A strong touch of color is a point in the new evening gowns which seems to be generally observed, and if the gown is white or pale in tint the bows are in decided contrast. Combining three shades of one color in the finish is one of the latest whims of fashion. A pretty example of this fancy is in a white net gown over pink silk, with resette bows of three shades of pink miroir velvet; the darkest, a rich red, stefully arranged down the side of the bodice where it opens, beginning wide at the low cut cut blas or straight, doubled and gathered in a frill, but it requires an expert to make the effect of style and, the arrangement of shades a sucs. Three shades of blue in the peculiar tint of the cornflower are also used together on a white chiffon gown made over white. The most novel combination is violet with pink or with blue, and it is made very pleasing by some care in selecting the shade. Violet which is almost purple is the fashionable tint to use with blue, nd it may be simply a sash of tulle and a bunch of purple flowers at the neck, or velvet belt and ows. It is evident that violet in all its varying shades is to be a popular color in our evening gowns wherever it can form a pretty contrast or complete a harmony.

The bodice with a blouse front is quite as low and round or square in the neck, where they are finished with a narrow ruched heading, or rufile frills, of the thin material. Nar- is made of black not trimmed with steel pail-

row yokes, with bands of beaded, spangled net and chiffon, little vests, spaulets, and vari-ous fancy shapes in these nevelty trimmings, decorate many of the evening gowns, capecially those that are made of brocaded silk. More simple dresses of pale blue and pink brocade



have little ruches of white chiffon around the bottom and a dainty little blouse bodice, made of alternate bands of white chiffon and narrow valenciennes insertions going around, or a lace insertion forming diamonds with the chiffon all over it. A narrow gathered beading finishes the neck, and three bows of ribbon, the color of the gown, fasten the opening on the side, the lower bow at the waist having long ends.

In evening sleeves there are three lengths which seem to claim favor, the long transparent sleeves, the three-quarter length finished with

lettes and lace appliqué all around the hips and tapering with five points at the hem, where there are two finy ruffles, one of black and the other of white net. The under dress is white satin, and the bodice, in full net embroidered with steel, has a belt of white satin with folds with steel, has a belt of white saids with folds of cerise crepe de chine on one side. The finishing touch of color is a banch of red velvet popples at one side of the neck. Another black net gown, over white and embroidered thickly with jet, has the prevailing blouse bodies opening on one side to show little folds of chiffon and thy collected with back valvetribbon. The short frills edged with black velvetribbon. The short sleeves in two puffs are of white chiffon veiled with black net, and three shades of yellow velvet form the bow at the neck and the belt.

The first gown in the illustration is of pink brocaded silk, with three ruches of white chiffon on the akirt, and a blouse bodice of white chiffon crossed with lace insertion and finished with plnk satin bows down the side. Another pretty model of white chiffen over blue taffeta has chiffen frills around the edge with tiny ruches of blue chiffon, blue velvet straps over the shoulder, blue relvet bows at the neck, and a blue chiffon sash with frilled ends. Three ruche-trimmed ruffles trim the bottom of the skirt. White moire is the material in the third gown, and is embroidered in front with silver spangles and white lace applique. The bodice is formed of folds of the silk, striped across with green satin ribbon outlined with spangles. Lace frills over a little puff of white chiffon make the sleeves and frill down the side, and pink roses with green leaves decorate the shoulder. An

with groen leaves decorate the shoulder. Another gown of cream white not or pink has insertions of black lace, with a black lace edging on the frills which form the bodice and sleeves. Pale blue chillon makes a very effective gown with a purpose three, several inches apart, are a very with a purpose three, several inches apart, are a very read the hem, and again had been a considered with a full gather of space between the clusters, decorate another wide ruille pinked on the edge. Narrow with a purpose three, several inches apart, are a very growing cuch other, with a full gather of space between the clusters, decorate another wide ruille pinked on the edge. Narrow with a purpose three, several inches apart, are a very growing cuch other, with a full gather of space between the clusters, decorate another wide ruille pinked on the edge. Narrow pinked ruilles of silve and gold lady beamingly landed over the make it up to her.

The old lady beamingly landed over the make it up to her.

The old lady beamingly landed over the make it up to her.

The old lady beamingly landed over the remarking of lady beat with a that.

Then a man get in. This was hurder for the remarking of the request apart was hurder for the state the needs the request apart was now interested watching for a new passenger and handed a second fare to the grateful young person from the country. The whole stageful beat with sating person from the country. The whole stageful beat with sating the sounds of insertion and frills of silk edged with lace. Another expenses at haif past 6. Frank had broke, both, and straps over the shoulder of green.

The little girl had been a deep rate of in this way with marrow viver on the strain of the processing of the processing cuch of the stage to any for her of the processing cuch of the stage that had.

The stage of the processing cuch of the stage company was beat with the same get in. This was hurder for the fallor make it up to her.

The all lady beat with at had.

Then a man and the diversal date for the stag



AN EVERYDAY HEROINE.

The Country Maiden, the Wicked Stage Com-pany, and the Tailor-Made Girl.

Four reckless persons had clambered into the stage, an old man, a middle-aged woman, a young man, and a tailor-made girl. At Fif-tieth street a dressmaker's little girl struggled in with a huge box. Town life was evidently new to her. Her rosy cheeks announced country air to the least observing. She held her money in her hand.

Looking dubiously about, she finally spled the money box and dropped in the coin. After this she waited expectantly. Nothing occurred however, and she began flushing and paling with nervous indecision. At last she resolute ly stood up, attracted the driver's attention and called to him:

"How do I get my change! I put a quarter in the box," she asked. "Yese oughter a-handed it up," said the man,

'yese can't git it now." "But it's all I have," protested the girl. "Git it off the new passengers," yelled the driver, and turned away.

It was all the money she had, but how could she "get it oil the new passengers?" Every one in the stage had become interested, but n one volunteered any advice. Two tears rolled down the rosy cheeks.

The stage stopped and an old lady scram-bled in. As the took out her money, a five cent piece, the tailor made girl leaned over to

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MARS VS. CUPID.

Reasons Why Privates in the Army Are Not Encouraged to Enter Matrimony.

Encouraged to Enter Matrimous.

Prom the St. Paul Pioneer-Press.

John W. Caldwell, a private in Capt. Hanny's company of the Third Infantry, U.S. A., at Fert Stelling, married a couple of years ago without the consent of his Captain. As a result of this, according to p. at rumors, Private Caldwell next Thursday will take leave of the resument, and probably of the service. There is a deep-scated objection in the higher circles of the arms against the institution of marriage in its application to emisted men. Gen. Sherman used to go further than this. He maintained that no men in the army should be allowed to have a wife until he was a Captain or better. But later authorities have been satisfied to confine the quarantias to the men.

Private Caldwell has been with the Third Regiment three years. For the fifteen years previous he was attached to the Fifth Cavalry and participated in some very stirring scenes in frontier warfare. He was a member of Major Thornburg's command, which suffered so severely at the hands of the rebellious Utes in the White River in the late seventies, and he was among the few survivors of that portion of the command that bore the brunt of the battle in which Thornburg and most of his men lost their lives. Caldwell's father fought all through the Mexican and civil wars. His grandfather was a solder of the Revolution. His own record in both branches of the service is said to have been most excellent. He loves the army and wants to stay and die there.

Therefore when the end of his enlistment approached he applied for re-enlistment. He regards war as his profession and his only means of carning a living for himself and his family, But to re-enlist he must have the approval of his Captain. Capt. Hannay not only refused to indorse his aphilication, but declined to give him with his discharge papers the certificate that he had been honest and faithful, which is given to men when they leave the service of this certificate keeps him not only out of Capt. Hannay's company, but out of the service. From the St. Paul Ploneer-Press.

a married man. But the men say that aside from this great disobedienee, Caldwell's conduct has been good. True, he has been courtmartialed three times in the three years, but for minor offences.

Private Caldwell is so displeased with his Captain's verdict that he has appealed. The appeal will be heard to-day before a board of three officers of the regiment appointed by the Colonel. The board's powers, however, are to some extent limited. It can overrule the Captain's testimonial of character on the proper evidence, but it has no power to compel him to reenlist the man. If Private Caldwell succeeds in getting Capt. Hannay's order modified with reference to the character clause, he will have the right to apply for re-onlistment elsewhere, though his marriage would bar him out.

Candwell is said to have several warm friends among the officers, and it is expected that they will intercede for him to-day. In addition to his other duties, Caldwell has been the "striker" of one of the Licutenants of his company, and this duty has brought him into closer contact with the officers than the ordinary private, and has made for him many friends among them.

This incident recalls the very embarrassing position of married men in the service. As said before, they are not wanted. A married man is not eligible for enlistment, and if it is iouna, later that he was married when he enlisted, he is discharged. He can marry under certain conditions after entering the service, the is discharged. He can marry under certain conditions after entering the service, the supposed to consult his Captain first of all. Then he expressly walves any orvileges that would naturally accompany his change of condition. He must appear at all role calls the same as his companions, and eat with them in their mess room, and in no particular are his duttes lessened. He is antilated, however, to spend his leisure hours at home, and he may have for the enisted men's wives are in the main laundresses, and make a very snug little income in looking after the li



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a lace frill at the elbow, and a very short double puff of chiffon or tulle, which falls well off from the shoulder. A pretty idea for the round-off-from-the shoulder neck is the band, or rather three bands, of velvet ribbon less than an inch wide forming straps over the shoulders to keep the bodice in place. They are separated just a little, so the effect is very pretty, and may end in little bows where they fasten if you like. The puffed alceve also has a band and small bow of velvet dividing the puffs. The elbow sleeves are shirred close to the arm, with a very small

Evening skirts, with the majestic train, have come back into fashion again, but hardly into Il favor yet, for it takes as long to establish this inconvenient addition as it does to get rid of it after we have once become accustomed to its becoming stately grace. It gives the appearance of height, which is very desirable for short women and dowagers, but it is never an improvement on the dancing gowns. Trains of some contrasting color appear on an occasional Paris gown.

Black net gowns are very popular trimmed elaborately with black lace insertion, and made over black or pearl white silk. If the former, the net should have an interlining of black chiffon, made loose from the bottom like another skirt. Although this is an additional thickness, it softens the effect over a black lining and imroves rather than detracts from the transparent appearance. Entire gowns are made of alternating bands of black moiré ribbon and insertions of black Chantilly lace. This over a



Sashes are an important feature of evening dress, as they are of many house dresses for day wear, and whether they are made of fancy ribbon, chiffon, tulle or net, they are finished with a narrow frill of lace or chiffon all around the edge or trimmed with rows of insertion tucks and frills across the ends. One example in motra ribbon five inches wide is made with two rows of ribbon joined with a lace insertion an inch and a half wide to form the wide ende, which are trimmed across with a lace frill,



while the finish at the belt is in the form of rominent among the evening gowns as it is resette bows. Striped ribbons are used for mong the day gowns. Such bodices are cut sashes, and the effect is softened by the narrow frill of black or laite net all around the edge. One among the many very elegant evening gowns

velvet. A pretty blouse for theatre wear is made of black accordion-platted chiffon over cerise silk and trimmed with jet bands and laceedged friils. Another bodice, of rose silk, is tucked in groups and strapped with black guipure insertion.

THE SILK PETTICOAT.

Woman and May Re Costly. All the luxurious tendencies of the time in dress seem to have developed in the silk petticoat, which, in some form, has become a necessity to all well-dressed women. To be without

It Is Now a Necessity for Every Well-Dressed



at least two of these coveted articles of dress is to be out of fashion indeed. They are made in every grade of elegance between the cheapest taffeta and handsome brocade, and seem to be a greater source of setisfaction to the woman who wears them than any other garment.

Taffetas are the most popular silks used for this purpose, and all the skirts have two or more rufflest ogive the fluffy effect at the bottom. They are made with the wide Spanian ilounce for the lower half of the skirt, and the



other ruffles are sewn on this. Cording, trimming, pinking and tucks daish the edges of some of these ruffles, but accordion platted flounces are the latest; two or three as you can afford. They have narrow hems, are trimmed with three or four rows of narrow black satin ribbon, or are cut in broad points which are narrow after the ruffle is platted. Some of the ruffles are platted on a machine which crinkles as it platts, giving a very pretty effect. One skirt of green taffeta has one wide accordion platted flounce, with one narrow pinked ruffle on the edge and two pinked ruffles set in on the edge underneath.

Plaid silks and Roman stripes make very stylish skirts with two accordion-platted ruffles

effectively for little ruffles sown on in a group of four or five, each one lapping a little over the next, and the two upper ones curving up at intervals all round, like the illustration. This raint is of black taffeta, with black, white, and blue striped ribbon, headed by an insertion of black. French lace, and a frill of lace falling below the ribbon ruffles. Plaid ribbons, three inches wide, trim a red taffeta skirt. A deep flounce, from the knee down, is made of alternate rows of the ribbon and black lace insertion of the same width, and finished with a frill of it ack edging. Two pinked ruffles finish the edge of the skirt underneath.

To wear with evening dress there are the daintiest light inferta skirts friunded with white lace, and to in a logother swell you must have a skirt of delicate brocade with coracts to match. Still another novelty in trimming is a nurrow ruffle with an embroidered scalloped edge which is done in embroidered scalloped edge which is done in embroidered skills of some contrasting color. Pink, yellow, or blue on a black taffeta

or blue on a black taffeta skirt makes a pretty finish.

CONFERENCES AT MRS. OLE BULL'S. Her Cambridge Home the Scene of a Remarkable tenthering This Month.

able Gathering This Month.

The beautiful home of Mrs. Ole Bull, at Cambridge, is the scene this month of what are called "art conferences." Even in Boston these affairs have been considered quite esserte.

It was Mrs. Bull herself who sungested the conferences and she provided a place for them by offering her own house. There are few more charming orartistic homes than hers, and everybody was delighted to go there, even had there been no other attractions. The room in which the conferences are held is the music room, a large apartment with a polished floor, a heavy-timbered celling, and numberless treasures of art. Some of the rooms have been furnished so as to carry out the idea of some special type, as, for instance, the Norway room, with its quaint old nail-studded cradle, its queer chairs and tables, its old brass and copper.

Mrs. Bull's desire is said to be to bring into sympathetic relations different aris and artists; to give the latter an opportunity to know one another's work, and to form a nucleus for larger undertakings in the future.

Mr. Thomas Davidson of this city gives talks and lectures relating to Greek art; Mrs. Milward Adams of Chicago, who takes a prominent part, is a well-known exponent of the act of expression; Miss Emma Thursly is another feature of the conferences: Mr. William Apthorp, a Boston musical critic, speaky to-morrow (Monday) on "The Fin-tions of Criticism and of the Critic;" Mr. Philip Hale follows him Wednesday with "The Beginnings of Opera: then come Mr. Homer Norris and Mr. Daniel Batcheller of Philadelphia.

One rather striking feature has been that the conferences have occurred not only on some week days, but also on every Sunday during the month. They began on a Sunday and will close next Sunday, Get. 31, with a concert, at which the works of American composers will be given. Mr. Joseph Jefferson was the speaker one Sunday, giving impromptu answers to questions in regard to dramatic methods. Mrs. Adams devoted the next Sunday stremoon to "The Psychology of Music."

Th The beautiful home of Mrs. Ole Bull, at Cam-

In the norming there are lectures and classes of various kinds. This, the final week, is devoted to music.

NEW YORK'S GREATEST HAIR STORE. 54 West 14th St., N. Y. How uncomfortable it feels to wear a wig that doesn't fit, or one that looks shabby and unkempt How disagreeable to wear a bang that feels heavy and looks old-fashioned! How many ladies wear switches which do not match the shade of their hair. whi h cannot be colled gracefully, and which feel coarse and rought. We sell no such goods at our store, Everything purchased of ascarries with it a guarantee of absolute superfurity in style, fit, and workmanship. YOU CAN OBTAIN THE

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HAIR DYES.

in her behalf. "I ought to get out here, so I guess I'll let the other go."

"No, no, you must not," said the fair conductor, opening her purse. "Take this and I can get it from the next one who gets in."

"You are awfully good," marmured the unsuspicious little one with new tears in her eyes, and one of the men took the big box and handed it down to her when she had stepped out.

The stage rattled on and the tailor made girl looked unconcernedly out of the window. The next passenger was allowed to drop his fare unmolested into the box, unconscious of the little comedy that had brought the others torether in a common interest for a moment, and the stage company was still ahead of the game.

The variety in negligé sacques is more fascinating than ever this season. They are made of the daintiest striped French flannel and light cashmeres lined with silk. White cashmere with a pink or blue lining shows a tinge of color through, and with ribbons to match and a little lace the jacket is irresistible. It may be made with a yoke and two box plaits in the back, a



breadths, very full. The back is cut white enough to shir in at the middle, and plain on the shoul-ders. The front is gathered into the shouler seams, and the sleaves are straight breadths, fully a yard wide, hanging open a little below

in front, and a round, deep collar trimmed with rows of gathered ribbon in two narrow widths alternated an inch apart over the entire collar. Other jackets are like the new blouse coats, with a belt of lace insertion with ribbon run underneath, and opening on the side with a ace frill. The simplest little founging lacket is the "Geisha," made of French flannel in-traight

the chow, and shaped off a very little on the inside seam. The whole hader is lined with pale bine chann silk which ture sup on the right side, forming a three-inch band all around the bottom, front, and sleeves. It is turned in and sittched on the machine. Very claberate jackets are made of accordion plained pink and blue china silk, striped with cream lace insortion and trimmed claborately with lace.

"We had only time to get the illustrated papers, say good-by, and I was off. " I hadn't turned the second page of the paper I had taken up, before we were crossing the meadows, when I was startled by a gruff voice saying: 'Who moved my things!' I found my

were a satchel and overcoat and umbrella there, which he moved to the next section.

I had taken up, before we were crossing the meadows, when I was startled by a gruff voice saying; 'Who moved my things!' I found my paper too interesting to look up. Again he shouted: 'Who moved those things!' This is my section, and I want my things put back init.'

"I felt my face getting hot, but said nothing. He picked up his satchel, sat down in number seven opposite, unbuttoned his shoes, kicked first one, then the other across the asis under my feet, put on slippers and a travelling cap, hung his hat over my head, then went for the porter, who had just come in. He growled something at him and I heard the borter say: 'Don no, sab; have to see the Pullman conductor.' He went into the next car. I called the porter, found my tickets were all right, and wondered what would happen next. I didn't have to wonder long. In he came again, and, girls, he was tall, broad shouldered, ele; antly dressed—looked a gentleman, any way, though he wasn't one. He said something to the porter about a mistake, then came over to me, and, bowing, sa d:

"I made a mistake, I ask your pardon.'

"I know my face blazed then. I did feel so insulted to think he could kick his shoes under my feet and then apologize. I looked straight at him and said, 'I think it time you asked my pardon; you are the rudest man I ever me in all my life. He stood there long enough to tell me that if he had known that was I that kind of a woman he never would have apologized, and then went back to his section.

"At Philadelphia some one he knew came in and he must have told him all about it, for, in one of those mysterious lulls which on the train are just like those at a concert, we all heard him say: 'I went up and told her I'd made a mistake and asked her pardon, but she was so damn sassy I was sorry I did. Now, girls, was that my fault I was alone, too. One night we were going across the Alleghanies, and the train rocked like mad. I had watched several people land in the place they hain't wanted to land in, and was getting a good deal of ansusement. I

CAUGHT COONS IN HIS TROUSERS. One Taken in Each Leg by Edward White of

Ansonia, Conn., Oct. 23.-When Edward

White and Frederick Miner were out in the woods after game the other day they saw three woods after game the other day they saw three coons climbs tree. They had no dog and the coons hid themselves so in a hollow spot in the tree that they couldn't be reached with shot. White climbed the tree to shake them down. The three coons made for the base of the tree, in which were two large holes.

White came down to the ground and pondered. Finally be took off his trousers, and, tying up the ends of the less, he told Miner to hold them tight by the wais band against one of the holes. Then he got a long pole and began paking about in the other holes. Suddenly Miner gays a jump and yelled: "We've got em. White went around the tree and found that in each leg of the trousers was a coon and so we curely bagged that there was no getting away. The trousers were laid on the ground and a strong clip with a club on each rooms head ended it. In the excitement the third coon got away. White put his trousers on, and each mon took a coon and started for home.

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